

Linden Gate (Henry G. Marquand House)
North side of Old Beach Road between
Rhode Island Avenue and Gibbs Avenue
Newport
Newport County
Rhode Island

HABS No. RI-335

HABS
RI
3-NEWP
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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. RI-335

"LINDEN GATE"
(Henry G. Marquand House)

Location: Old Beach Road

Present Owner: Donald V. and Barbara J. Hoff and others in 1969.

Present Occupants: None: House burned down in 1973.

Present Use: Commercial office space
and residential apartments before fire.

Significance: Designed in 1872 by Richard Morris Hunt, the house exhibited an unusual combination of materials and textures. This house was the only surviving example of a series of houses designed and erected in Newport by Hunt in this style.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners:

The building is located on the north side of Old Beach Road, between R.I. and Gibbs Ave. Plat 23 Lot 96. Tax Assessors Office, Newport, Rhode Island. The following is a chain of title from Newport City Clerk's Records for the city of Newport. Reference is to number and volume of the Land Evidence Books, (LEB.--, p.--).

1871 Deed of July 29, 1871, recorded in LEB. 42, p.78.

From: Lucius Tuckerman as trustee for
Mary Gibbs widow of George Gibbs
To: Henry G. Marquand
For: \$32,165

bounded Easterly on "Gibbs Ave" 200' Northerly by land of grantors 649.1', Westerly on R. I. Ave. 200' Southerly on Buena Vista St. 637.5'. This property was formerly lots 190+191 of the Plat of the "Perry Farm". 128,660 sq. ft.; survey of property p.79.

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1876 Deed of June 24, 1876, recorded in LEB. 46, p.433.

From: George W. Gibbs and wife
To: Henry G. Marquand
For: \$22,000

"parcel of land... bounded Southerly by land of grantor 649.1',
Westerly by R.I. Ave. 150', Northerly by land of Samuel G. Ward
657.8', easterly on Gibbs Ave. 150' 97,950 sq. ft."

1881 Deed of April 9, 1881, recorded in LEB. 51, p.89.

From: Samuel G. Ward and wife
To: Henry G. Marquand
For: \$34,000

bounded Easterly on Gibbs Ave. 180', Northerly partly by lands
of John J. Mason, Francis Jones, and Alfred Smith, Charles
Spooner and others 667.9', Westerly on R.I. Ave. 180' Southerly
by land Crawlee, 657.8' 119.30+ sq. feet.

1914 Deed of December 19, 1914, recorded in LEB. 99, p.366.

From: Henry G. Marquand by executors
To: Roderick Terry
For: \$100,000 - 3 pieces property

Bounded East on Gibbs Ave. 530', North partly on lands of
Alfred Smith, Charles Spooner and others, 667.9', Southerly
on Old Beach Road (Buena Vista St.) 637.5'.

1951 Deed of September 11, 1951, recorded in LEB. 176, p.308.

From: Roderick Gerry, Jr.
To: Linden Realty Corp.
For: \$43,000

Bounded Westerly on R.I. Ave. 530', Northerly partly on land
of Mary G. Congdon et al, partly on land of Henry R. Bastedo
partly on land of Helen Charters, 667.9' Easterly on Gibbs
Ave. 530' Southerly on Old Beach Road, 637.5'

Lot 96 of Plat 23.

1951 Deed of Dec. 5, 1951, recorded in LEB. 177, p. 182-4.

From: Linden Realty Corporation
To: Reginald D. Storey
For: Same lot.

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1954 Deed of October 20, 1954, recorded in LEB. 186, p.9-10.

From: Reginal D. Storey
To: Linden Gate, Inc.

Same Lot

1962 Deed of January 2, 1962, recorded in LEB. 205, p.40-41

From: Linden Gate, Inc.
To: Donald V. and Barbara J. Hoff

"land w/ buildings: bounded Southerly on Old Beach Road, 327.5 ft. Westerly partly on land of Samuel Adelson, et ux, partly on land of George A. Tete, et ux, partly on land of Rose H. Adelson, 258', Northerly on land of Rose H. Adelson, and on land of Anna M. Houston 343 ft. Easterly on land of Evelyn L. Hill and on land of Louise King Safe, 258 ft.

2. Date of erection: 1872-73.
3. Architect: Richard Morris Hunt.
4. Builder: C. H. Burdick
5. Original plans: None known.
6. Alterations and additions. In 1883, the interiors of the house were remodeled, the dining rooms enlarged and probably also the service wing at this same time. All of this work appears to have been done by Richard Morris Hunt. A brick lodge was added in 1883 at the north east corner of the estate. In 1913, the music room was added to east and another entrance opened to the south. It was at this time that the wrought iron doors were installed. Recently, the library was remodeled into a modern kitchen. Other similar alterations have permitted the house to be divided into various apartments.
7. Important Old Views: In George C. Mason's Newport And Its Cottages (1875) there is an early view of the terrace showing the original stable location at the southeast corner of the estate. Other early views in the Newport Historical Society show a two story porch on the east facade that has been removed. The reception room and dining room are illustrated in Artistic Houses (1883-84).

B. Historical Events and Persons Connected with the Structure.

Henry G. Marquand was the second president of the Metropolitan Museum of Art in New York City. On 23 January 1903, a famous auction of his important collection was held in this house.

C. Sources:

1. Primary and unpublished sources:

Records of Deeds in Newport City Hall.

Howland, Catherine Clinton. The Richard Morris Hunt Papers, 1828-1895. Edited by Alan Burnham. (Unpublished manuscript in the American Architectural Archives.)

Scrapbook of newspaper articles, etc. pertaining to the auction in the Newport Historical Society.

2. Secondary and published sources:

Artistic Houses, Newport Historical Society

Downing, Antoinette F. and Scully, Vincent J., Jr. The Architectural Heritage of Newport, Rhode Island. 2nd. ed. New York: Clarkson N. Potter, 1967.

Mason, George C. Newport and Its Cottages. Boston: James C. Osgood and Co., 1875.

Schuyler, Montgomery. "The Works of the Late Richard M. Hunt," The Architectural Record Vol. V, October-December, 1895, pp.97-180.

3. Likely sources not yet investigated:

Marquand family papers and Richard M. Hunt drawings in the Library, American Institute of Architects, Washington, D.C.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: A rich example of Richard Morris Hunt's earlier work. The picturesque massing of the building is heightened by use of stone, brick and elaborate wooden detailing.
2. Condition of fabric: The building burned down in 1973.

B. Description of Exterior:

1. Over-all dimensions: Originally 56' x 87' with present addition to the east and north; irregular plan; 2½ stories.

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2. Foundations: The irregular stone foundation walls have plastered interior surfaces.
3. Wall construction: Random ashlar masonry for the first floor walls is combined with red brick window trim and granite drip moldings, quoins and window sills. On the second floor the red brick walls are elaborated with diagonal battering of black bricks and applied half timbering. The second story of the servants wing has board and batten treatment. Half timbering is used on the third story dormers and gables with clapboards or boarding.
4. Structural system: The first floor has a masonry structural system. In the upper floors and interior walls wooden framing is employed.
5. Chimneys: There are five red brick chimneys. The original chimneys have black brick accents. Limestone caps and shoulders protect the brickwork.
6. Openings:
 - a. Doorways: There are three double leaf glazed wrought iron entrance doors. One is centered on the south side of the house. The west door under the porte-cochère is repeated at the east end of the entrance hall. The wrought iron door frame has a segmental transom light above and a plain frame surrounding the door opening. There is a wooden paneled service door at the rear of the house.
 - b. Windows: Most windows are double hung with either single or double-light sashes. Some windows have red brick segmental openings. The upper sashes of the two windows in the reception room are stained glass. The central scenes have classical subjects, Dido Aeneas and Jason and Medea, surrounded by a diaper pattern of yellow oxide losenge shaped panes. Many of the windows of adjustable louvered shutters fold into reveals. In the addition of 1913, there are French windows of single-lights topped by semi-circular fixed transom lights outlined in brick. The stained glass window at the top of the stairs was recently destroyed. The top sash in a dining room window has stained glass
7. Roof: Steeply pitched roof with intersecting gables and dormers are terminated with flared, bracketed open eaves. The gables and dormers have deep projecting roofs with decorative bracketing, bracing and barge boards. Wooden shingles cover the roof surface.

8. Porches: A porte-cochère on the west facade protecting the entrance has bracketed and chamfered posts on brick and granite footings. A flat hipped roof with brackets now lacks its decorative balustrade. There is an enclosed back porch at the servant's entrance, an open porch at the east end of the music room addition and a porch partially on the roof of this addition with a canvas awning. A bulkhead at the rear of the house permits access to the basement.

C. Description of Interior:

1. Floor plan: To the left of the entrance hall which is on a west to east axis is located the original reception room, now an office. Behind the reception room was the service hall on a north-south axis which contains the stairway. At the east end of the hall are glazed wrought iron doors that open to an apartment hall with the original dining room to the left. These doors were further to the east, opening directly to the music room. On the right side of the entrance hall were located the parlor and library. The bedrooms on the second and third floor repeat the arrangement of the first floor.
2. Stairways: There are two stairways back-to-back in the north-south service hall. The main open well staircase extends to the third floor. There are two separate flights, each turning 180° with an intermediate flight. Chamfered balusters and octagonal newel posts support a ramped handrail. An open straight run stairway with turned baluster and newel leads to the attic. The stairway in the service wing to the second floor is a 90° winder with offset center of conveyance.
3. Flooring: There are oak parquet floors in a herring bone pattern throughout the house. Some of the rooms on the first floor have dark wooden borders. Some of the floor area in the music room is marble. English Gothic style tiles are used just inside the west entrance with the initials H.G.M. in a monogram design.
4. Wall and ceiling finish: Cut velvet covers the walls of the hall on the first floor. The upstairs hall has diagonal wainscoting divided into rectangular panels by an overlay of chamfered vertical stiles. Above the wainscoting, the walls are painted plaster. Except for the east wall of the reception room which has a fireplace and built-in bookcase, the other walls are similarly treated. Wooden paneling with painted plaster above covers the walls of the dining room. The parlor has painted walls. Bookcases line the walls of the music room. Upstairs the walls are painted or plastered. All the rooms on the first floor have cove cornices. The reception room, dining room, and hall retain their elaborately paneled ceilings. In the reception room, painted canvas panels with portraits flank the center motif. The cove cornice has two-dimensional stencil designs in an abstract foliate pattern.

5. Doorways and doors: The paneled two leaf doors to the parlor have been closed and covered by a bookcase wall. Those leading to the library from the hall have been removed. Most other wooden doors have four recessed panels with chamfering. The doorways on the first floor have chamfering, while those on the second and third floors are pedimented with incised designs and chamfering.
6. Special decorative features: On the north, west and and south walls of the reception room are twelve carved low relief panels about eighteen inches wide by fifteen inches high. Two panels on the north wall are of cast bronze. These two panels are signed and date, "1890 J. T. Hill." The wooden panel scenes of daily farm life in antique dress are only signed by Hill. A landscape painting by an unknown artist is centered in the overmantel. The carved panels surrounding the painting are by Luigi Frullini and signed. At the right end of the long rectangular panel above the mantel is a carved rendering of the house dating after the addition to the service wing. This detail suggests that the decoration of the reception room dates from the remodelling by Hunt of 1883. The fireplace has a marble and tile surround with a marble hearth. A colored glass window with brass mullions is centered above the parlor fireplace. The abstracted floral design in pale opalescent glass is similar in style to the early work of John La Farge. This window was back lighted by a skylight-topped light shaft with mirror that reflected light through the window. The Neo-Grec style of the mantel is like Hunt's handling of the porte cochère at Chateau-sur-Mer (RI-313). A polished black stove is used for the surround. In the altered library, a later fireplace has a Mediterranean tile surround with English hearth tiles. The windows on the west wall of the parlor and the south wall of the library had shutters that slid into lead lined wall pockets. Elaborately detailed cabinets line the side walls of the window in the parlor. Above the cabinets are panels of variously patterned silks arranged in a geometric configuration. At the first landing of the stairway was a stained glass window.
7. Hardware: Most of the original hardware on the first floor has been removed.
8. Lighting: Atop the bottom newel post is a winged animal lamp that has been electrified. Most of the fixtures have been removed.
9. Heating: A modern heating system has been installed.

D. Site;

1. General setting and orientation: Situated on a sloping lot in a residential neighborhood, the house faces west.
2. Historic landscape design: In recent years portions of the estate were sold and modern houses erected.
3. Outbuildings: The original stable at the southeast area of the lot has been either moved or demolished. In 1883, the present brick structure at the northeast corner of the estate was erected. There is another wooden building that has been converted into residential quarters to the north of the house.
4. Walks: None of the original walks remain.

Prepared by: Osmund Overby
Project Supervisor
National Park Service
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PART III. PROJECT INFORMATION

The Historic American Buildings Survey 1969, Newport, Rhode Island, Project was sponsored by the Rhode Island Historical Preservation Commission, Antoinette F. Downing, Chairman; Operation Clapboard, and the Preservation Society of Newport County, and was carried out by HABS under the general direction of James C. Massey, Chief of HABS, and supervised by Osmund Overby (University of Missouri), Project Supervisor. The photographs were taken in 1969 by HABS Photographer Jack E. Boucher and in 1970 by Cervin Robinson.